

canadian art

CALIFORNIA

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Section of painting by Sohaney—for Imperial Oil Review

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A detail from
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FINE ART

CANADIAN ART

Spring Number

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A detail from an illustration by Harold Town for the Imperial Oil Review, the house-organ of the company. It was shown last year in the Eighth Annual Exhibition of Editorial and Advertising Art

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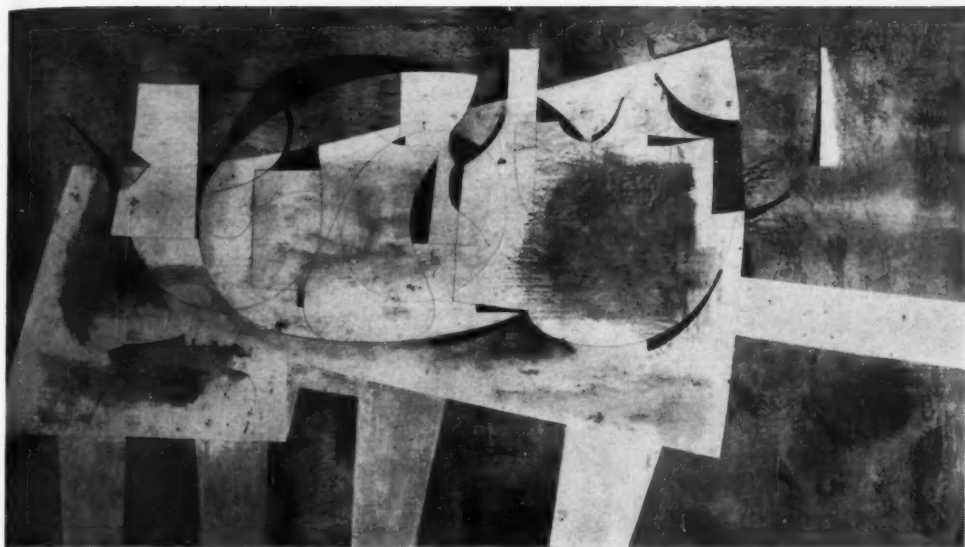
Composition

*Mrs. Simon Guggenheim Fund
The Museum of Modern Art,
New York*

*Colin Graham, the
Director of the Art
Gallery of Greater
Victoria, here writes a
reply to "Has the
Emperor Clothes?" by
Graham McInnes, which
appeared in our autumn
issue of 1956*

Plate: Courtesy, The Museum of Modern Art

Is Non-Objective Art Non-Objectable?

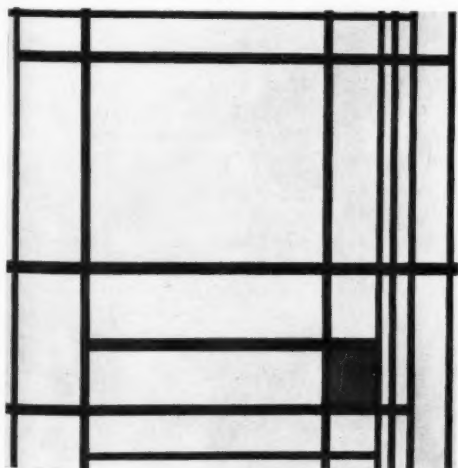


BEN NICHOLSON. *August, 1956*

This painting was chosen for the first award of \$10,000 in the recent international competition sponsored by the Solomon R. Guggenheim Foundation of New York

HAVE our painters really decided to "geld their creative impulses" by going non-objective, as Graham McInnes so worriedly argued in the autumn issue of this journal? Returning to Canada after several years abroad,

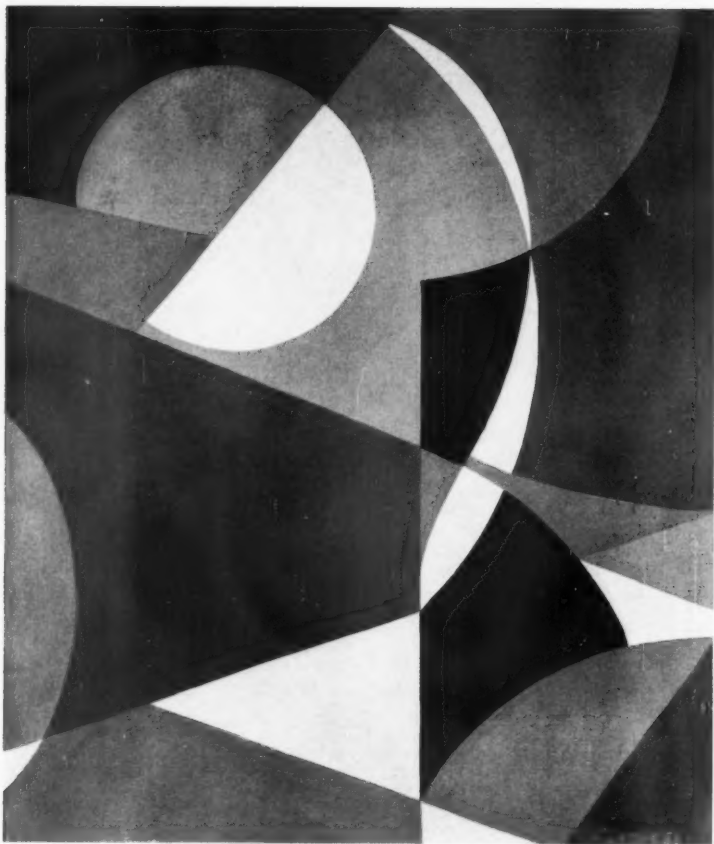
PIET MONDRIAN. *Composition with Blue, 1937*



he is stunned by (among other portents) the latest exhibition of the Canadian Society of Painters in Water Colour. There he finds respected old hands, as well as the emergent young, succumbing on all sides to the "cult of the non-objective". He fears, evidently, that we are in the grip of a mass aberration which threatens at least temporary disaster to Canadian painting.

Mr. McInnes has unquestionably done us a service in raising issues much in need of an airing, though it is open to doubt whether at this point in time one can profitably adopt the dogmatic stance which he, presumably in the interest of colourful polemics, has seen fit to assume. As a phenomenon of world-wide influence the non-objective idiom is scarcely a decade old, and the field is still littered with question marks to those without access to crystal balls.

The issues are neither all black nor all white, unfortunately for those of us who like pat answers. They deserve, I think, a more judicial listing of pros and cons than Mr. McInnes had space for in his article.



**Three Canadian Examples
of Abstract Painting**

FERNAND LEDUC
Lune de miel

EDMUND ALLEYN
Sur la Grève

"... figurative elements
enter even seemingly
non-objective work ..."
*An abstraction based
on landscape*



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WILLIAM RONALD
Fire

It amounts to a platitude these days to say that the non-objective idiom has already produced some very substantial art. The historical positions of Kandinsky and Mondrian, for instance, are obviously assured; while no one at all receptive could stand before canvases by Pollock, Still or Rothko and declare himself to be in the presence of aesthetic eunuchs. This much, perhaps, Mr. McInnes is prepared to concede, since he is evidently willing at least to tolerate Riopelle.

Yet it must also be conceded on the other side of the issue that if this idiom has obviously given birth to a viable infant, we have still by no means proven it capable of sustained growth.

Admittedly there seems no good reason why non-objective art should not be entering a period of sustained growth, particularly if we admit the cogency of the familiar musical analogy. For centuries composers have indulged in absolute (i.e. "non-objective") music and have thrived on it, though even here one must inject the caveat that virtually all refreshed themselves at the fount of vocal music, in other words, of art charged with visual allusions.

On the basis of evidence at hand so far there is in fact a good deal to be said for the half-and-half proposition in the visual arts, for the artist who varies a diet of austere non-objectivism with occasional helpings from reserves of visual experience.

In Mondrian's case, for example, there was a tendency sometimes to revert from non-objective geometry to specific allusion to visual or quasi-visual experience, as witness the well-known *Broadway Boogie-Woogie* and other titled canvases. Ben Nicholson, recent recipient of world honours, has explored a large realm of the non-objective; but for him constant reversion to compositions introducing figurative elements, still life and landscape, seems a necessary recipe for continued vitality. A persuasive Canadian instance can be found in the automatic paintings of J. W. G. MacDonald, a pioneer whose experiments date back at least into the early thirties. Shuttling constantly back and forth between the figurative and non-figurative, he has, in his water colours, produced an extraordinary profusion of forms with no slackening of inventiveness.

One curious fact should give us pause. With the possible exception of Kandinsky, we can-

not yet point to a single major painter who has pursued the non-objective exclusively and successfully throughout the course of a full professional life. Even in Kandinsky's case the rich creativity of the years just prior to the First World War was replaced in later life by a certain aridity, a tendency to descend from compulsive creation to a level not far above mere good taste and to substitute intellectual for emotional conviction.

Is the purely non-objective artist too limited in the stock of forms he is capable of creating? This question must have occurred to everyone who has watched the successive productions of such painters during the last decade. Once the non-objectivist has discovered the forms that are personal and native to him, these, however valid and instinct with life, tend to become alarmingly repetitious after a few years.

In this context the recent untimely death of the American painter, Jackson Pollock, was a major misfortune, for his career gave every promise of providing the needed test case. After proceeding from basically figurative abstraction to several years of pure action painting Pollock began, just before his death, to re-introduce figurative elements. Were these just occasional excursions such as Mondrian found desirable, or did they stem from the suspicion that the dribbling and allied techniques led to a dead-end road, well worth exploring once but too limiting for a lifetime journey?

Nevertheless, those who regard the non-objective styles in their organic and expressionist aspects as the only legitimate and vital successors to cubism may still be vindicated by time. The important thing surely is that it is too early to decide yet. In the meantime let us remind ourselves that the answer, when it comes, will be provided by the painter and not by the critic. For that answer we should probably be looking in the next few years at the paintings which issue from the studios of men like Riopelle, Hartung, Matthieu or Rothko.

Quantitatively speaking non-objectivism is not yet a major issue in Canadian painting. Mr. McInnes has himself pointed out how figurative elements enter even seemingly non-

objective work by Borduas (in his earlier painting), Pellan and others. What I suspect bothers him is not the various forms of abstraction as such but rather the flood of academics and misfits (in the aesthetic sense) now invading the field. Here certainly there is cause for concern.

A probing, organic evolution in which step follows step with more than superficial logic characterizes the entry of a genuinely creative talent like Shadbolt into the field of abstraction. A host of other pressures drives scores now entering for less compelling reasons. The fashionableness of the idiom, the lurking fear of not being "modern" are two of the least happy of these. To those of intellectual bent the graceful logic of abstraction, with all its beautiful and subtle devices, can be well nigh irresistible. Even a truly gifted painter of impeccable integrity like de Tonnancour, it seems, can for a time be beguiled by the force of its logic into alien paths. Finally for the artist no longer able to find either satisfaction or conviction in realism the pat formulae of art-school abstraction offer deceptive salvation.

The result is now only too apparent in many of our larger group exhibitions. Standard cubism, admirable as an art school discipline but already passing into the limbo of dead historical styles, is served up cold on platter after platter, often imposed arbitrarily and quite illogically on the helpless subject-matter. Little do the practitioners of this academic art seem to sense the ennui which besets the inveterate gallery-goer confronted by still another instance of those transparent intersecting planes arranged according to a formula that was already ancient in Paris during the late nineteen twenties. The knowing ones do it slickly, although unaware of the distance that separates them from the few in Canada who can still handle these forms with some depth and meaning. The more innocent seem not only out of their depth but out of their *métier*. How far preferable to this is the serious and embattled painter who plunges into non-objective art convinced that to stay with cubism is to flog a dead horse.

If, however, far too many of our second-string artists have become enmeshed in abstraction, they deserve our sympathy as well

as our strictures. For paradoxically it is becoming more and more difficult, in an age of unprecedented creative freedom, for the only moderately gifted painter to find himself. The possible alternatives open to him are bewildering in their variety.

In this spreading predicament a *deus ex machina* has, I am convinced, been provided for us by Sir Herbert Read in one of the most potentially fruitful sections of his *Education through Art*, a work whose revolutionary implications are at last being widely grasped.

With an impressive marshalling of psychological evidence Sir Herbert has laid the groundwork for what appears to be the first trustworthy typology of the visual personality. Without claiming definitive results, he has established the existence of several distinct categories of "visual temperament" some of which, in the ways by which they perceive things and organize their perceptions, are poles apart.

From his analyses it is clear that for some types (e.g. what he terms the introvert thinking type) action painting would be a totally alien activity; for others (e.g. the haptic) intellectual abstraction would be as meaningless as an expressionist approach would be natural. While few visual personalities are exclusively of any one type, several often being mixed together in the same person but

with one type predominating, it is clear that there are whole groups of painters who would do violence to their inborn visual natures by attempting abstractionism or non-objectivism. Yet that is apparently exactly what is happening to a considerable number of our minor Canadian talents whose gifts are not sufficiently pronounced for their owners to be able easily to discover just what they are.

The particular *Zeitgeist* of an epoch may favour the work of one type of temperament above that of the others, as the first half of the twentieth century has clearly favoured the natural abstractionist.

It is not the easiest thing for the other types to swim against such a prevailing current. They need great self-absorption as well as integrity to remain in full contact with their real selves; to remain, in Canadian terms, a Goodridge Roberts or an E. J. Hughes. If more of our moderate talents would note their example and take heart from the implications of Sir Herbert's typology, they should stand a much better chance of genuinely finding themselves, and Canadian painting would be the gainer in terms of variety, vitality and authenticity.

To be "significant" it is not necessary to swim with the current. It was not by trying to wear the mantle of Picasso that Utrillo and Rouault became good painters.

E. J. HUGHES

*Arbutus Trees on
Gabriola Island, B.C.*



"It is not the easiest thing
... to swim against
such a prevailing current."

Serigraphy — Why a New University Course Attracts Artists in Saskatchewan

In the autumn of 1955 Eli Bornstein of the department of art of the University of Saskatchewan in Saskatoon offered a course in serigraphy, certainly the first of its kind in that province and perhaps the first in Canada in which a whole group of artists have taken a concentrated interest. He now describes this course and its successful results. At the conclusion of the year's work in 1956 an exhibition of 55 prints was shown in Saskatoon and later at the University of Manitoba and the University of Wisconsin. Bornstein himself has made a specialty of this technique, not only in his own studies at the University of Wisconsin but also in his own professional work since.

ALTHOUGH serigraphy can be easily used as a black and white medium, its real scope and potentialities are not fully realized until a range of colours is used. Nevertheless, to begin with one colour, black on white paper, proves in practice to be an effective approach to understanding the medium, as far as most students are concerned.

In my class, individual experiment was encouraged as work progressed, but this was done to further understanding of the medium rather than merely as an end in itself. In serigraphy, as in all the graphic arts, one must be guided by the implicit caution that if an artist has nothing to say, he is then merely making personal duplications of "nothing",—novel and colourful as some of his prints may seem to be!

Serigraphy (or silk-screen printing as it is

known in the commercial field) is simply and basically a stencil process where the designing of drawing is done directly upon a fine-mesh silk that is tacked and stretched tightly over a wooden frame. Various techniques and materials are used in order either to block out or stop up portions of the screen, or to act as resisting films, while other portions are left open. Through those portions of the screen that are left open, the almost liquid paint can be squeezed and deposited or printed on the paper which has been placed immediately below the screen.

This is an excellent medium especially for the overlay of colours. Each colour is printed separately or developed by successive separate overlays, with either a separate screen used for each colour or the one screen being progres-

RETA COWLEY
*Saskatchewan
Village
Serigraph*



ELI BORNSTEIN

The Tower

Serigraph

sively changed and prepared for each colour printed. Serigraphy is one of the most recently developed of the graphic arts and was first widely used as a fine art medium by the New York W.P.A. Art Project about 1936.

As a fine art medium it permits the production of multiple originals, that is to say, the prints produced are not copies but are the originals. (There is often confusion on this point since the silk-screen method is often used commercially to reproduce copies of oil paintings; these are not original serigraphs, but rather commercial silk-screen copies of paintings.)

The inclusion of at least one of the graphic arts in any art school curriculum seems essential, if only because the natural limitations of the processes and the analytical approach required can lead to a fuller understanding of the structural elements of drawing and painting.

Serigraphy is in a sense one of the simplest of the graphic arts to introduce. For one thing it does not require costly equipment such as printing-presses, as in etching or lithography; students can easily continue independent work in this medium when they finish and leave classes since the equipment needed is so relatively inexpensive and practical. As a medium, however, it is certainly not one of the easiest to master. Serigraphy can present many pitfalls and lead to utter confusion if approached without adequate experience in drawing and painting, not because the technical processes are so highly complex, but rather because of its great flexibility and its wide range of possibilities.

Serigraphy is relatively young; yet the recent attention given to it by serious print-makers has expanded its possibilities enormously. It is now comparatively simple to make a serigraph look like a woodcut or a lithograph or even a water colour. As a result,



it becomes increasingly difficult to use the medium in its own characteristic way.

In serigraphy, one can easily employ line, texture and colour, also both transparent and opaque colour overlays. So as a medium it is closely related to painting. But, by its nature, it is, of course, more indirect. Many trial proofs must be run off and changes made before the final print is realized. It is less possible to concentrate on the idea as a whole, as in painting; the medium lends itself rather to consideration and development by parts. Also it cannot approach either the complexities or the scale possible in direct painting. Some might even suggest that it is a mistake to try to make it do so. Nevertheless, the future of serigraphy lies in the same directions as the future of painting. Wherever painting goes, serigraphy will not be too far behind.

Today we are in the midst of a renaissance



Left:
TRUDY FISCHER
Composition. Serigraph



Centre:
DOROTHY PEREHUDOFF
Scene in Saskatoon. Serigraph

Below:
JOSEPH MOLCHAN
Refinery. Serigraph

in the graphic arts. Perhaps never before has there been such a great production and distribution of prints and such interest in them. Their relative cheapness, compared to drawings or paintings, helps them to reach more and more people. Many organizations, particularly in the United States, are interested in their popular sale, such as the National Serigraph Society and the International Graphic Arts Society; also, there are held each year countless national and international print exhibitions devoted exclusively to one or a number of the graphic arts.

The appreciation of prints, after all, should become as much a part of one's life as the enjoyment of any of the arts, of good books, the theatre, the ballet and music. The print is uniquely capable of becoming, to the average art lover, a readily accessible and inexpensive bridge to an understanding of the wealth of visual expression in contemporary art. Give it the same chance as a book or a fine recording, and it will equally enrich one's experience.

ELI BORNSTEIN



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New Life is Given to the Craft of Haida Jewelry

MARY ANN LASH



Bill Reid, a craftsman of Haida descent, completes a silver bracelet in his workshop in Vancouver

THE sea-coast Haida Indians of the Queen Charlotte Islands of British Columbia believed the nether world was under the sea. In their version of the universal Orpheus myth, it was the local killer whale or blackfish with one prominent dorsal fin who carried the beloved to the underworld.

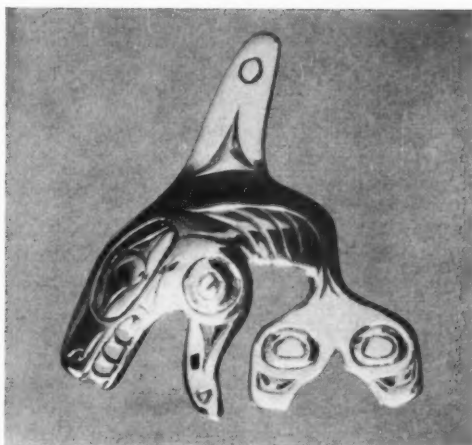
Today, in Vancouver, Bill Reid, a young craftsman of Haida descent on his mother's side, is still drawing upon the rich lore of his people to produce fine jewelry in silver. One of his best pieces is a reproduction of the killer whale. As he depicts it, with the traditional round depression in the dorsal fin, the lively action of the body and the fierce facial expression, we have a remarkable combination of past tradition and present expression in design.

Reid is both a fine craftsman and a meticulous worker. A graduate of two years of study in jewelry making at the Ryerson Institute of Technology in Toronto, he completed his apprenticeship at the Platinum Art Company. However, though he received his training at an eastern school and with a commercial firm,

his emphasis on high skill and thorough knowledge of his medium are fundamental as they were to Haida craftsmen of the past. In Reid's case, the training really lead him back to the traditional motifs, rather than away from them, because he was learning "how" not "what". Use of present day jewelers' tools has enabled him, however, to expand technically, for while the Haida jewelers confined themselves mainly to simple bracelets, Reid is able to produce brooches, ear-rings and cuff links as well.

One of his strongest pieces is the "woman-in-the-moon" pin. Here, the dark side of the new moon serves as a background for an eagle-headed figure of a woman. The simple elements of the light and dark curves of the serene moon provide sharp contrast to the active figure carved with the traditional symbolic eye and cross-hatched detail. The woman is going about her daily chores of gathering branches and carrying water while the enclosing moon offers repose. As in Egyptian art, the profile figure has been exploited to the full.

In the majority of his other designs, Reid



Top left: Brooch

Above: Bracelet

Left and top right: "Killer Whale" Pins

Right: "Woman-in-the-Moon" Pin

uses a cross-hatched background, a device that originally was employed by the Haidas whenever they wished to indicate the beaver's tail. Since most of the lines of Reid's work are curved—the eye and the open mouth filled with teeth frequently appear, encircled for emphasis—the straight, deep cross-hatching is a happy contrast. It gives darkness to the otherwise shining white surface of the silver by the same technique of incision that forms the major part of the design.

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*Designs for jewelry
with Haida motifs
by Bill Reid*

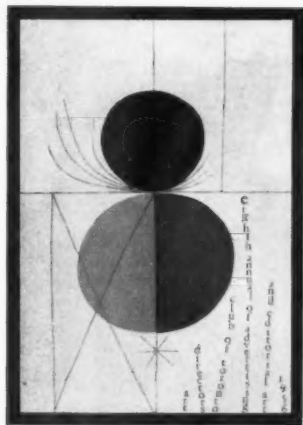


Bill Reid has chosen the Haida motifs with self-awareness, though he admits that he "doesn't feel right about other Indian designs". Aside from the painting of the Tlingit Indians of Alaska, he believes that the Haida art is the highest developed by the natives of North America. Since this art is no longer a living one, in the sense of drawing upon myths that are completely believed today, Reid feels that he has had to copy the designs of the past as literally as possible. But a large question in his

mind is that maybe he has almost reached a dead end, for himself at least, in Haida jewelry. Perhaps he will develop massive carving in wood; he has done a few pieces over the past year, learning the technique from Mungo Martin, totem pole carver in Victoria. Or perhaps he will be able to evolve some compromise between contemporary designs and his traditional ones. This latter poses a real creative problem for him for he is sensitive to the demands of both. He knows that Haida designs "are not the answer to what is wrong with jewelry today" and hopes that, through his teaching of students in the extension courses of the University of British Columbia, he will influence others who will become artists as well as craftsmen.

Reid would like to see the development of a small jewelry industry in British Columbia based on the Scandinavian system and backed by adequate training facilities. Jewelry artists would create designs for the craftsmen to produce.

As for his work, it has made its mark. One of his designs is the symbol of the newly opened British Columbia Crafts Centre. He has sold jewelry and exhibited widely in Canada. Five of his pieces are "floating around somewhere in Russia"; the Queen Charlotte designs have returned to the Mongolian land from which the Haidas are believed to have come originally.



Cover of the *Eighth Annual of Advertising and Editorial Art* by Theo Dimson, published for the Art Directors Club of Toronto by Burns & MacEachern, Toronto, at \$6.00 and printed by the Thorn Press.

Artists/Photographers:

- 1) J. M. GILBERT
- 2) WERNER WOLFF
- 3) ARNAUD MAGGS
- 4) AL COLLIER

Eighth Annual Exhibition Editor



1

I WRITE this personal impression of Canadian advertising and editorial art as it is seen by a Canadian who, like a minor-key Rip Van Winkle, has been five years absent from the scene. My first impression of the graphic arts in my new-found land is one of complete astonishment at the semi-tropical rate at which they seem to have grown in the last few years. The changes for one who has been away are incredible. There are far more practising artists and designers than before; printing houses and the industry in general seem to be far better equipped; more money is being spent on advertising and printing. What, however, of artistic achievement—as opposed to purely quantitative considerations. Have the graphic arts developed and matured in this period—or, like a chorus girl who wakes up to find herself seven feet tall, have they just got bigger and brassier?

I think that the answer—unsatisfactory as it may be—is that both aspects are present. We have certainly developed. The present *Annual* (the eighth published for the Art Directors Club of Toronto by Burns & MacEachern in Toronto, and from which these illustrations have been taken) is an eloquent testimonial to this fact. If one objectively compares the general level of this year's *Annual* with previ-

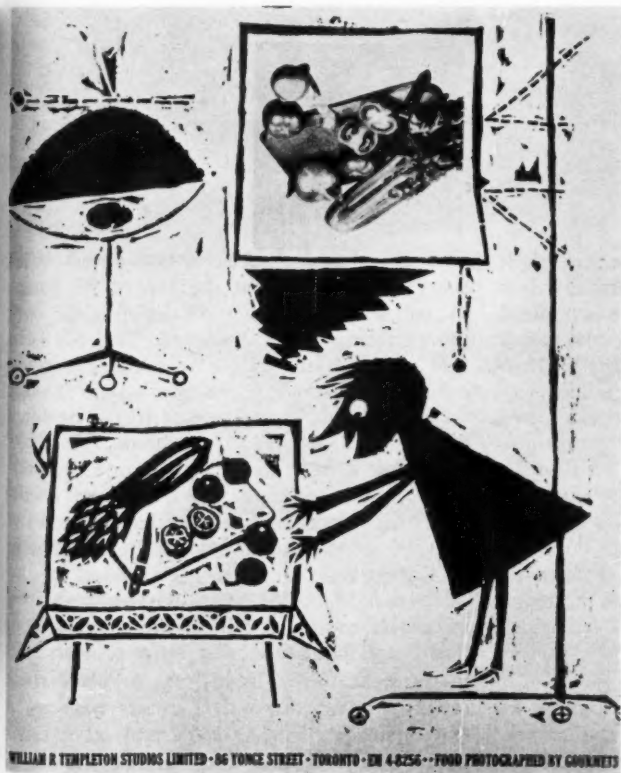


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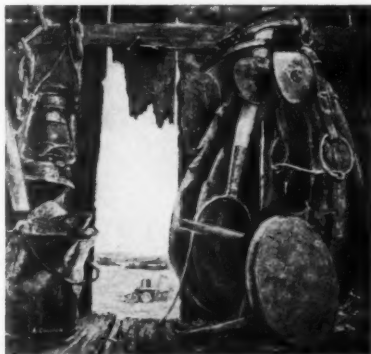
ous years', one will see a marked improvement in standards of art and photography, both technically and aesthetically. Not only this, but for the first time I detect in the pages of this annual mirror of the best in Canadian advertising and editorial art, a shedding of the cloak of self-consciousness which we have worn for so long and the interpolation of elements of genuine sophistication in its place.

If one goes on to say that the examples shown here are, however, not as typical as one would hope, it is said in the understanding

of the fact that good design in the graphic arts is not a commonplace in any country—with the possible exception of Switzerland. This should not, however, be construed to mean that we ought not to deplore the lack of it. Far too much of our publicity is just brassy. Still too few art directors, it seems to me, are taking advantage of the unique position with which a benevolent Nature has favoured them to influence and persuade their clients to grow up. The agency system is then—at least from one point of view—failing in one of its main



3



4

- 1) Billboard poster for B.C. Electric Co. Agents: Cockfield, Brown & Co. — 2) Full-page magazine illustration in black and white, published in *Maclean's* magazine.
- 3) Full-page trade-magazine advertisement for a photographer.
- 4) Illustration from an advertisement for Massey-Harris-Ferguson. Agents. MacLaren Advertising.

Art Directors:

- 1) JOHN MARTIN GILBERT
- 2) DESMOND ENGLISH
- 3) W. R. TEMPLETON
- 4) RALPH BLEFGEN



5

functions. (As I have pointed out in these pages before, the agency system virtually does not exist in much of Europe. There is no need for it, and certainly the artists who work directly with their clients are not at all hesitant about trying to persuade their clients to mature artistically.) All this is painfully obvious in our institutional advertising campaigns. Even if one does not believe, as I do, that the right artist can be relied upon to find the right language in which to deliver a convincing sales message—not to other artists only, but to the public at large—surely artists and designers of merit could be employed to design some of the vast amount of institutional advertising which is made necessary by the laws of this country.

It is by now accepted as an axiom by all those with the eyes to see and the ears to hear that we have exhausted all our superlatives, at



6

least so far as the public is concerned. With everybody shouting at the top of his lungs, the still small voice of good design is the only thing that can really be heard. This has been well demonstrated in the American recording industry, which has recently admitted that the greatest single contributor to the problem of merchandising records is design. The only thing that differentiates a great printer, publisher, or manufacturer from his lesser brethren is the degree to which he has grasped the principle of the importance of the designer in his organization.

These facts, I think, are slowly being grasped in Canada and this is a most encouraging sign. There are indications that some printers will in the near future be willing to place their facilities at the disposal of artists wishing to experiment with lithographic and other techniques and from this, if the artists respond as

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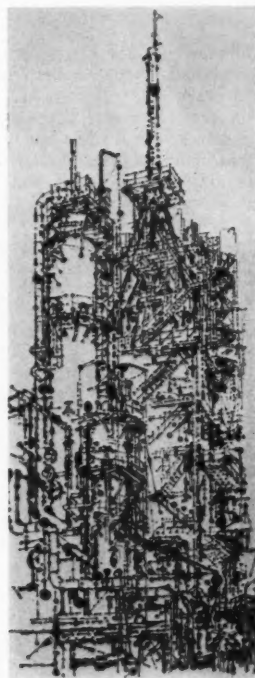
5) Illustration from an advertisement for the Hudson's Bay Company. Agents: Cockfield, Brown.—6-8) Back and front covers and two illustrations from the *Imperial Oil Review*.

Artists:

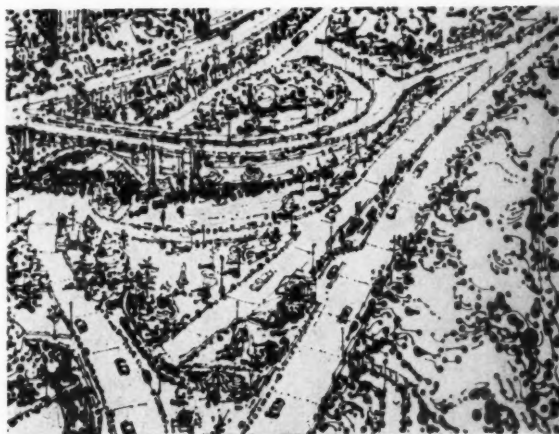
JAN KAMIENSKI 5)
THEO DIMSON 6)
HAROLD TOWN 7)
HAROLD TOWN 8)

Art Directors:

MAURICE ROPER 5)
GERRY MOSES 6-8)



EIGHTH ANNUAL EXHIBITION OF THE ART DIRECTORS CLUB OF TORONTO



7

Artist: GEORGE IRO 10-15)
 Art Director: DAVID MACKAY
 Programme: "Folio", the Dreyfus Affair

The development of the Graphics division of CBC-TV has been watched with great interest by people all over the world for some years. It has been recorded by *Graphis* in several of its *Annuals* and in other international journals. Even when the work is just conventional, it maintains a standard which is up to that of New York in every respect. But it will be seen from these pages that, at its best, it is capable of tremendous artistic distinction as well and it does the CBC great credit. Seen in the light of the obvious talent available to the CBC, it can only be deplored that, in design, the CBC's publications are inexcusably shoddy, sometimes repulsive affairs.

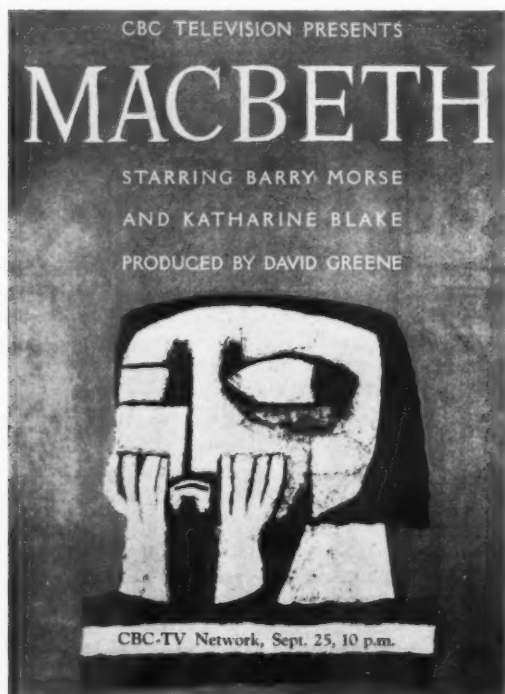


10-15

Artist: GEORGE IRO 16-21)
 Art Director: DAVID MACKAY
 Programme: "Scope", Human Emotions



16-21



9) Artist: GRAHAM COUGHTRY
 Art Director: DAVID MACKAY



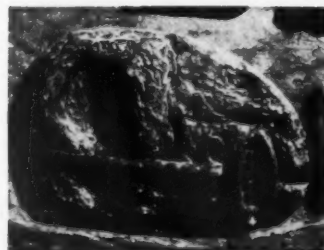
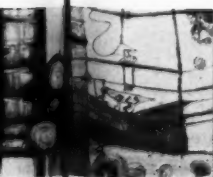
22-25



22-25) Artist: ALLAN MARDON
 Art Director: DAVID MACKAY
 Programme: "Living", from a series of 24



Artist: GRAHAM COUGHTRY 26-29)
Art Director: DAVID MACKAY
Programme: "Macbeth"



30) Black and white drawing for the Hudson's Bay Company's *Beaver* magazine. Agents: Cockfield, Brown.—31-32) Two record covers for Solitaire Recording Co. Producer. John Belknap.—33) Photograph for the National Ballet of Canada



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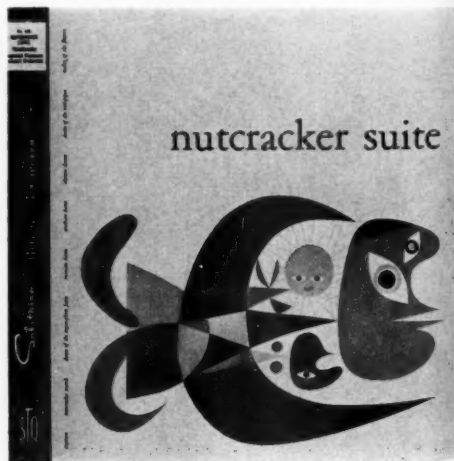
Artists/Photographers:

- 30) BRUCE HEAD
- 31) THEO DIMSON
- 32) THEO DIMSON
- 33) KEN BELL

Art Directors:

- 30) MAURICE ROPER
- 31) JACK DAWKINS
- 32) JACK DAWKINS
- 33) KAY AMBROSE

Paul Arthur, who wrote this article on the Eighth Annual Exhibition of Editorial and Advertising Art of the Art Directors Club of Toronto, is a Canadian who recently returned home after five years as assistant editor of Graphis in Switzerland. He is at present advising the National Gallery of Canada on the design of publications



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one hopes they will, may come a sort of Canadian *Guilde de la Gravure* and a complete revitalising of the whole industry. There are indications that a higher standard can be reached in various types of publications and that these can be sold throughout the country to people anxious to buy them. All these are signs which augur well for the exciting future which, I think, lies ahead for the industry here in this land of plenty, if it will but apply itself.

The only place where there is legitimate room for downright gloom and despair is in the sphere of Canadian travel publicity and Canadian official art. To the foreigner, looking to us from abroad, his impression is—after all, we ourselves say it often enough—that we are vastly rich, and that, besides a certain picturesque awareness of snow, “Mounties” and maple trees are about the sum total of the average European man’s knowledge of Canada. And why? Partly because we are all those things, but more because we don’t choose to correct these impressions. (Unattractive books of statistics, among other things, will never

do it.) Our travel publicity on both the federal and provincial levels remains a disgrace. These things are not exclusively matters of money. If they were, how could relatively poor countries such as France or Switzerland, produce such magnificent travel publicity? But to be quite fair, it must be admitted that these are tourist countries which we, certain provincial claims in American magazines apart, are not. Let us then look at publicity directed not at tourists, but that which is supplied to our consulates and embassies abroad, destined to inform people who would like to come to Canada to live, about our country. It is dry, desiccated and completely unpalatable. A great theme is deserving of generous treatment. Why should we represent ourselves as something less than, in fact, we are? We have the artists and the technical ability. Should we not be proud to think that they should present our cause abroad. The Canadian pavilion at Brussels will no doubt do much to raise us artistically in the minds of Europeans—provided the books of statistics and our travel publicity can be kept out of it.



Child Art — A Critical Review of Soberim

ARTHUR LISMER



The growth of interest in child art in Canada is such that this whole field of expression now demands a critical reinterpretation. No one is better fitted to do this than is that great Canadian pioneer in this movement, Dr. Arthur Lismer, who is now Educational Supervisor of the Montreal Museum of Fine Arts

AT THE present time we have before us an increasing volume, a mounting stockpile of both experiments and results in child art, as manifested and produced by children in Canada and the world over. After twenty or thirty years of it we should be able to assess the things we have gained from it and those we have lost.

Official education, always a late arrival in the field of experiment and fulfilment, is doing something about it, trying to clean house, reform its courses, doing a lot, but learning little from the experimental efforts and discoveries.

There is a valiant attempt to reform attitudes in art teaching, by lifting it out of the formal and dull routine of art in the classroom but this hardly touches the fringe of its real meaning in growth, personality and experiment.

At the same time, opposing forces in mass media and mass communication are at work. There is the "how to do it" kind of ready-made instruction, commercial assembly parts with all instructions enclosed to save the child the trouble and pleasure of creative effort. There are three-dimensional movies and television. There are the sentimentality and ill-advised slogans of the inept teacher who still believes in "leaving the child alone", which conveniently covers ignorance and lack of training, and, what is more important, there is a glut of competitions, pitting child against child, and group against group, in an effort to get a little personal kudos for a teacher or a school. All these are factors in the conflict for possession and exploitation and nearly all are destructive of growth in the child.

Then there is the changing character of childhood, in this country at any rate. We forget that children grow up (I do not mean literally, for growing up is as inevitable as "death and taxes"), but I mean that, in the particular realm of childhood, there is just as much change going on as in the field of adult painting. There is nationalism, primitivism, expressionism, and literalism in child art, which equals and rivals the

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By chi

Right:
of art:
By chi



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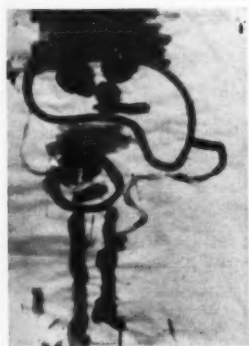
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*Above: The Hunter-Artists
Study in the history
of art: pre-historic period.
By children of 9 years*

*Right: Study in the history
of art: Gothic period.
By children of 10 years*





Above: Mural for a Christmas pageant. By children of 11 to 12 years

Opposite: Experiments in modelling. By children of 10 to 13 years

variety, character and rapidity of change in styles and schools in the adult language of the visual arts.

The wonder of the age may be child art, although the wonder may have ceased for many. Yet it is still there. In childhood, art has its most expressive and universal fulfilment. A young child spontaneously externalizes his personality and his individual experiences, thanks to the various means of expression at his command and the varied and exciting media provided for him to work in.

The major, perhaps the first task of education is to arouse enthusiasm for it. Without imagination, official imagination, as well as that of the child, we are handicapped as teachers, if we ignore the creative expressions of childhood, for these are the clues to personality, growth and character.

We cannot do it by "process", by machinery. It must be done by "thought". It is this lively visual activity so common to childhood, this emotional and expressive ally of the intelligence in action, called child art, that provides the field and the promise of better things in education.

We can depend on child art to change frequently and rapidly. It is hard to evaluate in terms of result, progress, accuracy or fact. It is mostly intuitive in its early stages, like any other primitive form of art. Also, there is that ancient "bogey" called adolescence which we still believe in and fear, as being the ravisher of imagination and the beginning of that submission to all the clutter of quantitative things that do too

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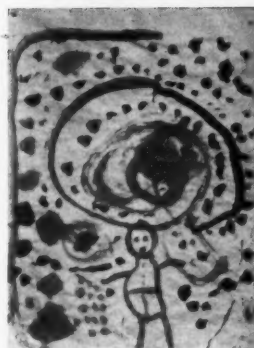
often today make up our herded life of commonplace habits and beliefs.

Art is a developing force within man. It is neither a skill nor a technique, but a way of life. Education should use art not as one subject merely, but as the integrating factor for all subjects in the school programme. Everything in the school curriculum is affected by art in some form or another; even the method of instruction is, or should be, an art.

But we are, as teachers, inclined to think that the school child must conform to traditional standards and adult patterns, and that art is a matter of skill and techniques only. This may have been true in the days when art teaching was still linked to the universe in terms of imitation, when the emphasis was on learning perspective, colour theories, principles of design and geometric analyses of form, all supposed to build up a disciplinary approach to accuracy, tidiness—and dullness.

The young student's personality, in those days, was hardly considered. The organic rhythms of nature, the beauty and significance of design and growth in natural forms, the movement of birds in flight or the magic of colour and the feeling for space and time did not exist for him. Nobody ever opened his eyes, so that he could really see the magic of the unfolding wonders of the world which motivate artists to action.

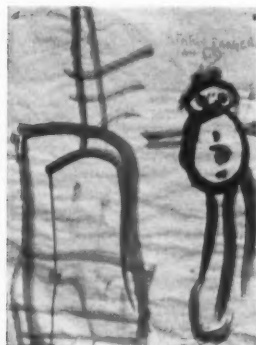
Biology, civics, languages, spelling, writing, history, geography can all be enlivened by visual expression through drawings, models and designs. There is nothing new in all this. The theory is old enough; it has been tried in a thousand schools. We have called the process "learning by doing" or "progressive education" or "Deweyism", and a lot of crimes may have been perpetrated under these names, but the conviction remains that the arts of hand and eye are still tools and ways to learning creatively.



The illustrations to this article are examples of children's efforts in different media to re-create art forms of various periods: pre-historic, Byzantine, Gothic and medieval. They were produced at the Art Centre of the Montreal Museum of Fine Arts by Montreal children of 6 to 14 years



Right: Mural related to
West Coast Indian motifs.
By children of 10 years



Another element in change is the meaning of a word like "discipline". Now there is a word! We believe, generally speaking, that it comes from without. For the artist, always, it comes from within. With the child, it is a quality that is waiting for him along the road. It should come naturally. It comes when he realizes that tools, techniques, even his hand and eye, need to be disciplined to create his images.

Things have vastly changed for the better, but old systems languish painfully in our school programmes in Canada. It usually takes about twenty-five years to get a new idea into a text book and another fifty or so to get it out again.

We still love a process and a text book and charts and prescribed formulae for plotting a child's progress. We read what somebody says about how the child grows and what he will do at certain ages: at 3 he will scribble, at 7 he will be able to record things, at 10 he will begin to understand the meaning of "space"; afterwards comes the dawn of realism, the age of decision, of achievement and contact with the world of reality, and then it is all over.

It sounds like verbal machinery and when it is put into text books and plotted and potted, it creaks! It lacks art and understanding. One grants that it gives evidence of scientific analysis and one does not doubt its factual truth. But if the teacher lacks sympathy and understanding of the character of children, the sympathy which generates action and discovery, such information is of little more value than a bride's cook book. The teacher is far more important than any school system or any formal programme.

It was easier in the old way. We had tests for accuracy and neatness, and we could mark and grade by the old standards of the world of appearance, and by these standards we could report on conventional progress through the grades.

The actual things the child produces in the way of drawings and designs and models are indicative of how he looks and feels and of how he grows. Everything a child sees, hears or is [continued on page 129]

Art in Canadian Schools

C. D. GAITSKELL

This survey, written by the Director of Art of the Ontario Department of Education, will appear in the new Encyclopedia Canadiana, which is to be published this autumn

THROUGHOUT the civilized world, art education has grown in the twentieth century from the position of a "frill" in education to a subject of demonstrated importance. Its growth in importance, moreover, has been accompanied by many changes in educational aims and methods. These changes have been reflected in the programme of art education in both the elementary and secondary schools of Canada. Fifty years ago the term "art education" was virtually unknown in general education. The subject first found its way into most of our schools by means of a restrictive authoritarian form of instruction called linear drawing. Teachers encouraged their pupils to make photographic delineations of such natural objects as old hats, apples and bunches of grapes, or to copy the work of other artists. This was the period of the "training of hand and eye" in which the intellect, the emotions and the human spirit had little or no part in the art production in schools. Drawing books were often used, by which means pupils were trained to copy outlines of objects printed in these publications. The development of manual skill was the chief aim.

In the closing years of the nineteenth century, one may find the origins of a second important influence upon art education in general. Starting with a consideration of colour, certain writers and painters, including Seurat, Signac, Chevreul, Helmholtz and others, at-

tempted to interpret design in terms of physical laws and by means of intellectual analyses of surface composition. Although emphasis was placed first upon colour, it was not long before formulae were either invented or resurrected for the other elements of design. This movement soon made itself felt in education. Children were taught to make colour charts and to use only standardized arrangements of colour. They were also directed to occupy themselves with the making of value scales and other like disciplinary exercises. The art programme, in other words, became almost wholly intellectual.

In revolt against this restrictive intellectualism came expressionism. Among others, Matisse, Derain and Rouault proclaimed that the human spirit must rise above confining rules. They placed emphasis upon the expression of human reaction to emotions, sensations and ideas. Some outstanding educationists were quickly influenced by expressionism and used it as a guide to their methodology. In Vienna, for example, the teacher Cizek eliminated from his course of studies such exercises as the copying of pictures, the making of colour charts and the photographic drawing of natural objects. Rather, he encouraged children to present in visual form their reactions to happenings in their lives. Cizek has influenced contemporary art education to a considerable degree. The widespread belief that children, under certain conditions, are capable of expressing themselves in a personal, creative and



Teachers taking a summer course in art education learn how to make and use puppets

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acceptable manner stems largely from his demonstrations in Vienna. In this country, Dr. Arthur Lismer was influenced by this movement, and as educational supervisor of the Art Gallery of Toronto was able to experiment with new methods of teaching art to children. Later, while visiting other parts of the British Commonwealth, he was able to spread his ideas. Marion Richardson, in England, likewise made valuable and wide-reaching contributions to this new field, and at one time she travelled across Canada lecturing and exhibiting the paintings of her pupils.

Although in Canada today, with its eleven distinct educational systems, the teaching of art in schools may vary to some degree from one system to another, progress is being made in nearly all provinces. Most provincial departments of education offer art instruction in their institutions for the training of teachers, while some departments sponsor very large and influential summer courses for teachers in service. The majority of the departments have in recent years published programmes of studies in art of a contemporary nature. Notable among the new outlines was that released in 1952 by British Columbia, where a committee of teachers and special consultants collaborated to produce an outstanding document. Ontario was the first province to employ a provincial director of art in its educational system. This province has made a contribution to art education by sponsoring, since 1948, an organized programme of research in this field. As a result of this research, the Ontario Department of Education has issued reports under

the following titles: *Children and Their Pictures* (1951); *Art Education in the Kindergarten* (1952); *Art Education for Slow Learners* (1953). The use of the radio in teaching art, while employed by several provinces, has perhaps received greatest attention by the prairie provinces, where apparently this medium is being used to good effect. The majority of Canadian cities employ supervisors of art education. Few rural areas, however, receive the benefit of such supervision, with the result that their standards of achievement appear generally to fall short of those to be found in the urban centres.

Although in practice the teaching of art may vary from one Canadian classroom to another, a broad agreement in theory seems to have developed. Official departmental publications reveal that, while this theory finds its roots in all the great movements affecting art education, it appears to favour expressionistic procedures. Probably the chief characteristic of the art programmes lies in their emphasis upon creativeness. A general belief seems to be held that children should be encouraged to create their own designs for the purpose of expressing their own thoughts and feelings in both two- and three-dimensional art forms. Because of this belief, the subject-matter to be found in the products of the art programme is almost wholly based upon the lives of the learners, and consequently exhibits the Canadian environment in which the young artists find themselves. Teachers seem to find their chief professional role as guides and counsellors, stimulating and assisting chil-

"ISLANDS, GEORGIAN BAY"

by
GOODRIDGE ROBERTS



DESIRABLE PAINTINGS BY PROMINENT CANADIAN ARTISTS

ROBERTS GALLERY

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TORONTO

Children as the need arises, but leaving them free to explore both their own thoughts and feelings as well as the designs that act as a vehicle for their expression.

It must not be assumed, however, that the art programme in Canadian public education is conducted primarily for the production of art forms. Rather, its main function, except perhaps in schools operated for purely technical education, is to contribute to the general education and development of young people. An improvement of taste, an added insight into other fields of learning, an increased emotional stability, a greater appreciation of the creative efforts of others, a development of initiative and an improvement in the general attitude in the classroom are among the benefits claimed as a result of contemporary art education in our schools. In summary, the end product of this programme is a well-adjusted young Canadian rather than the work in art he produces, important as the latter may be to its author.

The programme as described is more in evidence in Canadian elementary education than in secondary education. Whereas many of the elementary schools have placed art in a prominent place in general education, along with the traditional subjects, our academic secondary schools still tend to place greater emphasis upon the "academic" subjects which they consider as their special province. As a result, the art programme in secondary schools sometimes suffers from neglect. Nevertheless, many academic secondary schools in some provinces now offer art, and this number will, no doubt, increase.

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University Students Form an Alliance with Creative Artists in Canada

The students of McGill University and the University of Montreal sponsored an exhibition of 67 paintings from the province of Quebec which was shown at the Montreal Museum of Fine Arts from January 19 to February 3. The exhibition, entitled "35 Painters of Today", was opened by the Right Honourable Vincent Massey, C.H., Governor General of Canada. The following account of its organization and purpose is based on notes supplied by the chairmen of the students' committee, Gyde Shepherd and Rémi Mayrand.

How best to create an awareness among students of the dynamic character of Canadian culture? To solve that question was the purpose of a meeting held last May attended by students from McGill University and the University of Montreal, two great educational institutions representing Canada's two languages.

The answer was that a committee should be formed to present an exhibition of Canadian art. It was an answer inspired largely by the earlier initiative of the students of the Institut des Hautes Etudes Commerciales in Montreal, who had organized in 1955 the first undergraduate sponsored exhibition of Canadian paintings, sculpture and ceramics.

During the summer months, the members of the committee made their own intensive and personal studies of the sources of living art in Quebec. Originally the plan had been to present an exhibition of paintings from every province, but through the advice of John Steegman, the director of the Montreal Museum of Fine Arts, who offered the co-operation of his institution, the students realized that concentration on the field closest to them was more practical. Other universities could then later tackle the job of presenting exhibitions of creative work in their own regions.

In choosing what to show, the students were most sympathetic to the work of the young and lesser known painters, although many

artists of an established reputation were included in the final selection to allow the exhibition to be more fully representative in an educational sense.

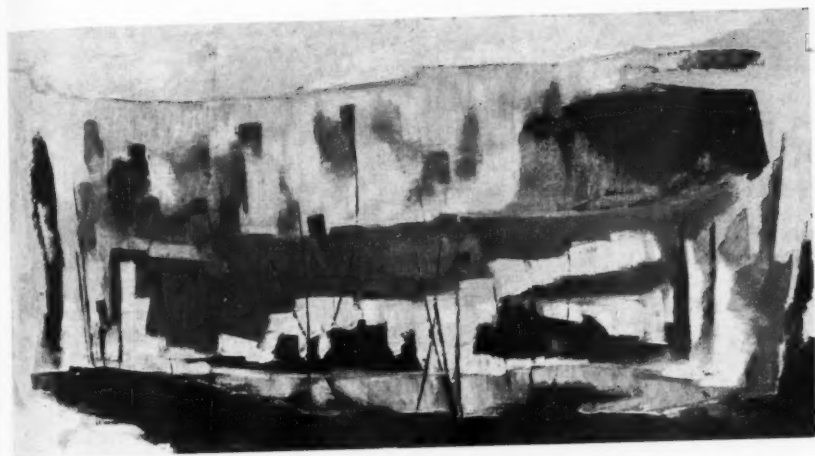
From the very first, the students wanted the exhibition to have a national purpose, so that it might stimulate other universities to go forth and do likewise. To emphasize this objective, the support of the Governor General was sought and his agreement to be patron gave the committee the full incentive it needed.

There was to be no jury the students decided. Instead the artists invited to participate would be asked to send in a set number of paintings, which would then be hung without further selection. As for the 35 artists finally invited, the choice reflected in no uncertain terms the views of the committee members themselves, although advice was taken and sought from professional art critics and museum officials.

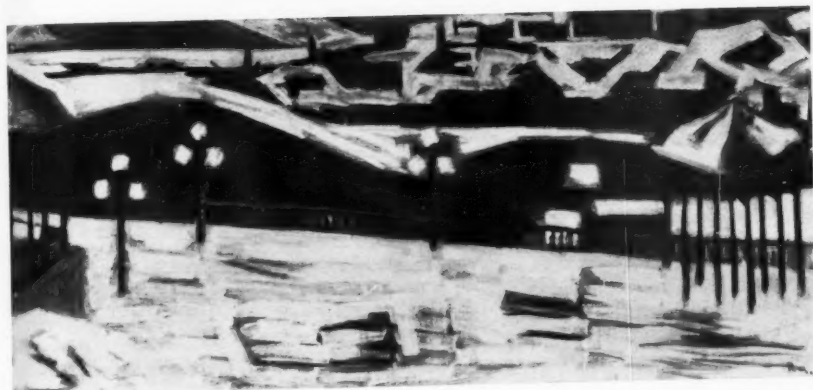
The painters invited, each of whom submitted two paintings, included Marian Scott, Jacques de Tonnancour, Goodridge Roberts, Stanley Cosgrove, Paul-Emile Borduas, Jean-Paul Riopelle and Alfred Pellan, as well as such relatively unknown young artists as Elyane Roy, Jordi Bonet, Pierrette Filion and Monique Voyer.

A catalogue was prepared with the help of the Ecole des Arts Graphiques of Montreal. It attempted to be as informative as possible, with articles on figurative and non-figurative art, reproductions of paintings, and biographies and photographs of each artist exhibiting.

A discussion seminar was held during the course of the exhibition, in which other Canadian universities participated. The director of the National Gallery of Canada, Alan Jarvis, presided at this, and delegates from all the larger universities in eastern Canada attended. This resulted in the formation of a provisional Canadian University Students Art Committee (CUSAC) with elected representatives from the Maritime provinces, Quebec and Ontario, with power to elect two representatives from



MONIQUE
VOYER
Paysage



CLAUDE
PICHER
*Le Vent sur
la terrasse*



GENTILE
TONDINO
*Still Life
with Lamp*

western Canada. From this there should develop a system of exchange of exhibitions between universities and a general stimulus of undergraduate interest in art on every campus.

The Governor General, in his address at

the opening of the exhibition, spoke of three languages: English, French and the universal one of art. The students have since written that they want these three to become dialects of one language, that of "Canadianism".

Coast to Coast in Art

MARIAN SCOTT

Mural above the altar in the chapel of the new Montreal General Hospital



Australia and Canada Exchange Exhibitions

Canada and Australia are this year exchanging exhibitions of contemporary painting. It is now almost twenty years since any important collection of works by artists from that southern Commonwealth have been seen by Canadians. In the selection being sent from Australia, emphasis is on the younger generation, although naturally the great proponents of Australia's own particular brand of realism, Dobell and Drysdale, are also included for their art is still as vital as it ever was. This exhibition will arrive by ship from Sydney early this summer and will be seen in nine Canadian galleries from coast to coast during a twelve-month period.

The paintings from Canada are already in Australia, where they are being exhibited in Hobart, Melbourne, Perth, Adelaide, Brisbane, Sydney and Canberra. The National Gallery of Canada carefully chose 55 paintings to represent some twenty artists whose work, to quote the theme of the exhibition, "had made its greatest impact in the post-war era". The range of choice was from Pellán, Borduas and Roberts to such relatively younger men as Kenneth Lochhead, Harold Town and Gordon Smith.

Art Displays on St. Helen's Island in Montreal

Exhibitions in the Hélène de Champlain restaurant on St. Helen's Island, arranged by Claude

Robillard, Director of Parks for the City of Montreal, with his assistant, Bernard Beaupré, include this season a selection of official paintings of the Canadian Armed Forces, borrowed from the war collections at Ottawa, shown in February. This was followed by a group of five Alberta painters: Maxwell Bates, Ronald Spickett, Roy Kiyooka, William Leroy Stevenson and Janet Mitchell. Graphics designs and costumes for CBC television productions came in March. A summer exhibition of leading Montreal painters will be shown for the benefit of tourists, and an autumn showing of painters of Quebec City.

Art Festivals to Mark April Openings of New Auditoriums in Calgary and Edmonton

In exuberant western style, Calgarians will celebrate the opening of their new Jubilee Auditorium with a galaxy of exhibitions encompassing the fine arts and crafts, architecture, photography, archaeology and literature. The opening, scheduled for April 28, will be followed by a full week of musical and dramatic programmes featuring performers of international fame. The entire Arts Festival is sponsored and organized by Calgary's Allied Arts Council.

A large exhibition area, with approximately 400 lineal feet of wall space, will be mainly devoted to painting. The National Gallery of Canada is lending ten works by modern French

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masters, including Cézanne and Van Gogh; some forty other paintings, depicting the history of Canadian art, are also coming from the Gallery's collection.

The recently organized Edmonton Allied Arts Council is at the same time staging a festival to mark the opening of the similar auditorium that has been built in that northern city. The two buildings, reported to be costing the government of the province of Alberta about \$4,500,000 each, will be officially turned over to Alberta citizens in dedication ceremonies on April 28.

Memorials to Lionel LeMoine FitzGerald

The Women's Committee of the Winnipeg Art Gallery announces the purchase of 13 paintings by Lionel LeMoine FitzGerald as the nucleus of a FitzGerald room as a permanent memorial to the artist. Mrs. P. A. Chester, past president, donated two pictures by him.

A FitzGerald memorial exhibition is also being planned. It is being organized jointly by the National Gallery of Canada, the Winnipeg Art Gallery, the Art Gallery of Toronto and the Montreal Museum of Fine Arts, and will be ready in the spring of 1958.

The Street as an Outdoor Living Room

The streets we live in can look better than they do, so can our public parks and squares. Examples of improved street furniture, such as lamp standards, waste-bins, benches and bus shelters, have been designed by Canadian manufacturers in co-operation with the National Industrial Design Council and have now been erected as a permanent outdoor exhibition by the Federal District Commission on a plot of land near Dow's Lake in Ottawa. It is hoped that these examples will inspire city engineers and city councils across Canada to seek better equipment of this nature when new municipal purchases and installations are being made. A park bench, when made as shown here, is both comfortable and attractive in appearance, with its translucent colour absolutely permanent as the pigment is impregnated in the moulding material. The street lighting standards in the same exhibition have none of the clumsiness of the old models, but have smoothly tapering forms and unobtrusive joints between arms and poles.

Correction: In the article "Canada's National Collection Assumes New Stature" in our last issue the reference to certain paintings in the collection "of Mrs. Adeline Van Horne" should have read "of Mrs. William C. Van Horne".

New York and Toronto Exchange Exhibitions

An exchange of group exhibitions between galleries in two countries has been arranged in Toronto. The Gallery of Contemporary Art there is sending a display of the work of a group of Canadian artists for showing at the Downtown Gallery of New York, and in return is bringing from New York a selection of United States art, including examples by such important artists as Ben Shahn, Yasuo Kuniyoshi, Stuart Davis and Max Weber for presentation in Toronto in mid-April. Those to be in the Canadian exhibition in New York include Tom Hodgson, Kazuo Nakamura, Marthe Rakine, Takao Tanabe, Graham Coughtry, Jean-Paul Riopelle and Paul-Emile Borduas.

Oscar Cahen Memorial Award Granted to Norman McLaren

The Toronto Art Directors Club recently set up a memorial award in tribute to the late Oscar Cahen of Oakville, who was, as a graphic artist, perhaps the best and most versatile illustrator of magazine stories and articles this country has ever had. He was killed in a motor accident early this year. As Cahen was also a painter of some reputation, the memorial award is to go only to those graphic artists who make equally broad and distinctive contributions to the arts. The first granting of the award was made on March 25 to Norman McLaren of the National Film Board of Canada, the distinguished creator of such advanced animation films as *Fiddle-de-dee* and *Begone Dull Care*.

Park bench of moulded fibre glass and plastic resins, designed by Eric Brown of Renfrew, Ontario



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A Plea to Save the West Block

The proposal to take down the West Block in order to rebuild it with a hundred or more additional rooms is opposed because the loss of such an important and handsome building in a country where history has left few monuments is deplorable. On the other hand, it seems the existence of the West Block will be precarious until all members of Parliament in need of accommodation appropriate to their duties are properly housed.

So, in the spirit of meeting both the historic need to retain one of the two remaining original Canadian parliamentary buildings, and the immediate practical need of finding space for the requirements of the present time, could not the West Block be simply extended, as was done in such a masterly way by Alexander Mackenzie in the seventies?

If another wing were made in the general direction of the Central Block, the new accommodation would be convenient to the House of Commons, the old building would be preserved and, one would hope, improved in interest as it could be expected that a new wing would be as splendidly designed as the most talented men in the field could make it.

The old parliamentary buildings were built with vision and courage as physical evidence of a united Canada. In a sense their massiveness and wonder confirmed the deed of union and indicated the folly of the idea of dissolution. There can be no doubt

that the buildings were to be monuments to which men could be rallied and they continue to have that purpose. The central one has been destroyed by fire and rebuilt as a great memorial to Canada's First World War effort. It is infused with the spirit of the twenties, and with the exception of the Library hardly contains a stone of the building it replaced. But the West and East Blocks remain from the mid-nineteenth century the original parliamentary buildings in Ottawa. Their accommodation may now be inadequate and shabby, but their poetic significance is no less and in the years to come their power to relate the spirit of their builders will be unparalleled.

The manner in which this problem is resolved is one of great significance and deserves the careful consideration of the people of Canada.

E. R. ARTHUR. *Corresponding Member for Canada of the International Committee on Monuments, Artistic and Historic Sites and Archaeological Excavations under UNESCO.*

JOHN BLAND. *Director of the School of Architecture, McGill University.*

FRED LASSERE. *Director of the School of Architecture, University of British Columbia.*

H. H. MADILL. *Director of the School of Architecture, University of Toronto.*

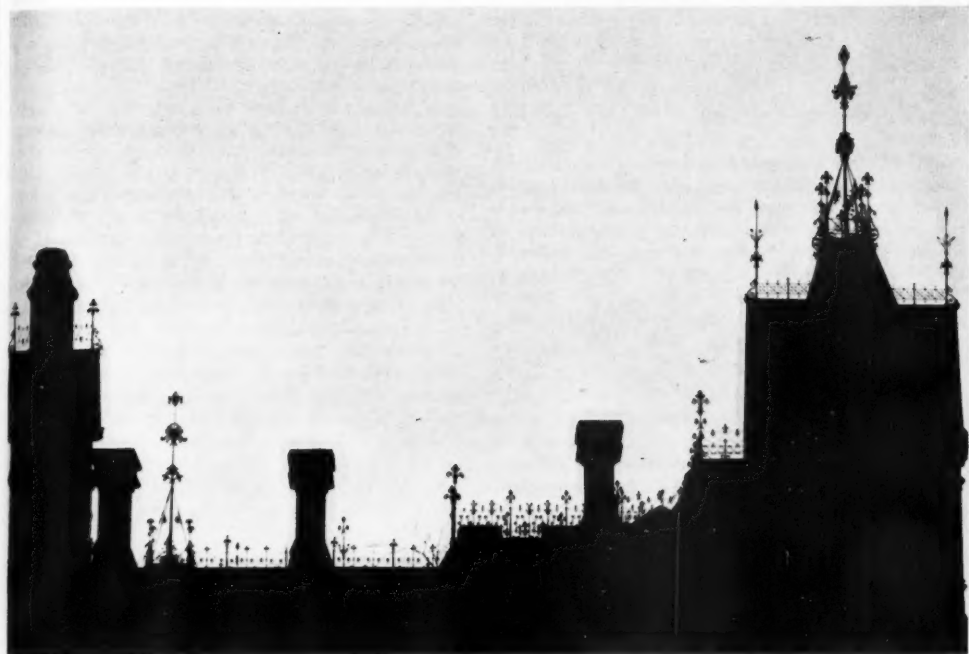
JOHN RUSSELL. *Director of the School of Architecture, University of Manitoba.*

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This silhouette of delicate ironwork and mid-Victorian towers and chimneys shows the roof of the East Block of the parliamentary buildings in Ottawa. This photograph and the equally remarkable one of the West Block on the previous page were taken by Philip Pocock of Ottawa

NEW BOOKS ON THE ARTS

MORRIS GRAVES. By Frederick S. Wight. 64 pp. 51 plates; 12 in colour. Berkeley, California: University of California Press. \$4.50.

This book is about Morris Graves and his native environment, the Puget Sound district of the Pacific Coast, which lies just south of Vancouver and the Canadian border. The author traces the relation between this painter and the more subtle qualities of those wooded islands where he loved to dwell, of their water-lapped rocks, the sea birds in the soft air and the climate which, as he says, "always fits one like an old coat". There is much, too, about the influence upon Graves of Mark Tobey, a fellow Seattle painter, who recently won the special United States award in the international Guggenheim competition.

Tobey certainly deserves to have a book written about him with as equal affection as Mr. Wight devotes here to his subject. Such a book would show not only more fully the impact Tobey had on Graves, but also the effect his work and personality had on Emily Carr in Canada.

Emily Carr enlisted the advice of Tobey in the

early nineteen twenties when, after fifteen fallow years, she took up painting again on Vancouver Island. Tobey promised to help her obtain stronger compositions out of what had been, he felt, her too loosely impressionist renderings of Indian villages and forest backgrounds. So he went to live in her boarding-house in Victoria where he stayed for many months during which, he once told me, he had literally to pound a sense of boldness of form into Emily Carr, "for she was a stubborn woman".

Tobey always has been structurally sure in his painting, whether dealing in broad green shapes defining the contours of nature, as in his earlier style which had its influence on Emily Carr, or in his later more rhythmical and expressive *white writing* which was adopted by Graves after 1939. Whoever our favourites may be among this trio, Carr, Tobey and Graves, there is surely room for more research into the relationships between these three creative artists, who worked in this particular West Coast setting, where the islands and headlands rise like "crumbs of mountains strewn through the fog". It is a land-

scape which offers to a profound degree what Graves calls "the poetic statements of repose in nature", or what Emily Carr, in writing of the woods near Victoria, described more emotionally as "the rhythm of your spaces, space interwoven with the calm that rests forever in you."

Mr. Wight manages very well in his chapter, "The Devices of Solitude", to relate the visual outlook of Graves to the way his mind found an almost mystical equilibrium of action and contemplation on these islands where "the stone gives the forests a quality of permanence and order". D.W.B.

BRONZE CULTURE OF ANCIENT CHINA. An Archaeological Study of Bronze Objects from North Honan dating from 1400 B.C. to 771 B.C. By William C. White. 219 pp.; 100 pls.; 3 maps; 11 figs.; 7 graph charts. Toronto: University of Toronto Press. \$10.00.

This is the fifth in the series of Museum Studies, by Bishop White, based on the Chinese collection in the Royal Ontario Museum of Archaeology in Toronto. These Museum Studies are the principal publications, to date, through which the riches of the Chinese department of the Museum have been shared with the world.

In China it has seldom been possible for archaeologists to conduct scientific investigations in the field. Most of the monuments in our museums have found their way to the West through the hands of dealers, and almost nothing of value is known about their provenance. One of the remarkable features of the Chinese collection of the Royal Ontario Museum is that it possesses a number of groups of bronzes,

which were found together in sites known to Bishop White who was responsible for bringing them to Toronto. Most of these groups of bronzes he inspected shortly after they came out of the earth. In some cases the sets are almost complete; in others only a few vessels and implements were secured for Toronto. The present museum study examines ten of these groups. Each group is discussed in a general introduction which gives information about the geographical locality of the find and the history of the area during Shang and early Chou times, outlines certain distinguishing characteristics of the group, especially the epigraphical data, also discusses material from the same group now in other collections and provides, as a background, additional cultural information. All these bronzes come from North Honan; Bishop White, although not always able to be present when free-lance diggers were working, was able, nevertheless, through his agents, to secure a considerable amount of field data. In some cases this is summarized in the introduction. Each object is described and analysed, and most are illustrated in the excellent plates. Rubbings of most of the ideographs are reproduced in the graph charts.

Bronze Culture in Ancient China thus reproduces for general study, for the first time, several hundred objects, set against a background of useful description and information. As a work of scholarship it should be of great use to sinologists and scholars of Chinese antiquities, as well as a monument to Bishop White's untiring efforts on behalf of the museum. Unfortunately, a number of incorrect cross-references in the text, which might have been eliminated by more careful editing, may reduce confidence in its usefulness as a work of reference. W. B. BURWELL

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Child Art—a Critical Review

(continued from page 116) surrounded by, is experienced far more intensively than such things by adults, and no adult standard for teaching can be set and formulated without consideration of the child's own ways of looking, feeling and creating. It is hard to train teachers, faithful and intelligent as they may be, to sit in the midst of children and, as it were, to look at life through the child's eyes, unless they have some creative expression of their own. There is always a spiritual link between good teachers and eager children. A sensitive teacher will detect similar qualities in children, feeling their kinship in the conspiracy of observation, action and enjoyment of living experiences.

The task of fitting the child's changing point of view into a school programme is a difficult one. That it is being attempted and that much progress is being made is a sign of our times. But official planning and organizational methods for putting the new ideas into action must change also. They must, if child art is to survive in the schools, if it is to open out and let the new ideas flow through it. Official education must provide space and materials for it, and artist-teachers. These artist-teachers require a minimum of pedagogic training and a maximum of art training. There must be hundreds of young people in Canada with ambition and fertile creative powers who would make excellent artist-teachers. It may be asking too much of boards of education to consider young artists as part-time teachers attached to elementary or high schools. Yet the community will be richer for their presence in the schools, and they would not fail to convey their infectious enthusiasm to others. This idea may be new to organized school systems as such, but in action it is not new in Canada. Examples are the "Home and School" programmes for children in their out-of-school hours in music, ballet, and the visual arts. Almost every social welfare settlement and community organization has such groups. It is indeed in such activities as these that the new ideas find fulfilment. Art centres, museums, and art galleries have made notable contributions here and it is from these centres that real understanding has come. Now we have educational societies and art councils

and other worthwhile organizations working to put this same understanding into the official programmes of the schools. In other words, the child has told us through his creative efforts what he wants, and needs, for his continuing survival as a person. It is as plain as the "yawp" of a small baby who feels a pain or a pin sticking in him. He tells the world and somebody has to do something about it. Finally, I think we must realize that we are dealing with Canadian children, in a big land. There are vital changes going on in industry, in communications, and in art in Canada, where youth is precious. The good Lord knows that art in Canada has suffered enough from the opprobrium of others at home and abroad, levelled at us because of our youth.

The tendency in the visual arts, in education and especially in art education, is to look to and listen to the voice of experience in other countries. Our lines of influence are more likely to flow north and south than from the east or west. In this respect we are impressed by systems and processes from the United States, in both their quantity and production. We forget that the Americans are addicted to change. One experiment is quickly put into action, then, long before it has been proved sound, there is another on its way. Every product, even a child's drawing, is put through psychological, sociological and pedagogical paces until it is labelled, like a specimen in a museum, with words like "extrovert, haptic, introvert", and many others. They keep the labels and throw away the child. We are apt to be impressed by the jargon, forgetting that the child is still creating without any help from us.

I think it is safe to say that drawings by Canadian children are the most impressive among those done by children of the white races, and second only to those by children of India and Japan, in subject, design and colour. These are opinions only, and may be taken for what they are worth to the reader.

But it is true to say that child art is a revelation and a discovery. Let us trust it to create its own boundaries and achievements, without cramping it with adult patterns. Explore it, but do not exploit it. Watch its growth and its meaning. It may yet bring imagination into Canadian life and education and contribute to the enlargement of our Canadian vision.

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